VISIT…

Prague - Hotel & Robob - Reclaiming the walls

UNDERGROUND PRODUCTIONS 17 [2001]

JONONE – 156 –
PHOTOGRAPHY: PIOTR SIKORA

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Dogge from Latin Kings with the audience after the show at the release party for UP 16.

Unfortunately the location for the party was to small.

A BRIEF HISTORY OF A RELEASE PARTY

As soon as the latest issue of UP had been sent to the print shop, we sat down and planned the release party. We always try to throw some kind of happening when a new issue is out. It's a chance for us to meet the readers and get feedback. It's not easy though, finding a location willing to take a graffiti-related crowd. On one hand they're risking to get their toilets bombed, on the other hand they'll have to stand up for their rights when police and authorities try to shut down the happening. Just too much fussing and fighting.

This time we were invited to participate at the club Central Yard. We thought this would be great, but we also wanted to do something for those of the readers who is to young to go to a club.

One Sunday every month there's a market for independent record labels and magazines, called Distro, at Kulturhuset (The Cultural House) in central Stockholm. Kulturhuset arranges; books different bands and runs a coffeshop. Everybody is welcome, it's just to grab a table and put up your stuff. UP has participated several times before, and we asked if we could do it again - of course...

This would not be much of a happening but at least a chance to sell some magazines and meet people. So we put up some information on our web page about Distro and that we were going to be there selling the new issue.

But the politician in charge of cultural questions in Stockholm - Birgitta Rydell (liberal) - went nuts, and forbid UP to be at Kulturhuset. Rydell went out to the press and explained that she luckily enough had stopped a "scribble-publicity-stunt" in facilities owned by Stockholm city community. And according to the newspaper Metro, UP was there to show the most efficient way to bomb a subway car.

Any way the party at Central Yard was successful. We showed graffiti slides and DJ Flaite, Prao D, The Latin Kings, Organism 12 and DJ Large performed and played records. We would like to take the opportunity to give thanks to everyone that made the party possible.

Birgitta Rydell has continued her work for better cultural politics in Stockholm.

Short after our release, the company that provides the space for adverts in the subway refused to put up posters for the Norwegian artist Odd Nerdrum which showed a man with erection. Censorship! shouted Birgitta Rydell now ready to protect the freedom of speech.

This piece was ment to be in the last issue of UP. Due to lay-out problems the piece happened to be placed outside the page. But here it is in its full glory: a Kmasa roof-top in Oslo.

How to get published

1. Send in your photos now to: UP, Box 773, 120 02 Årsta, Sweden
2. Send in good quality photos
3. If the piece is a part of a wall or train with several pieces - send in all pieces.
4. Don't send the same photos to several magazines
5. Write the following on the back of the photo: text on the piece, who made the piece, when it was done, where it was done and anything other interesting about the piece.
6. If your photos don't get published - please try again!

Photos sent to us will be put into our photo archive and is considered as UPs property. We don't take any responibility for material forwarded to us.

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New York

STREET ART

During the last year one has been able to observe more and more attempts to express feelings and ideas in the public space. Writers as well as none writers have been travelling beyond the limits of traditional graffiti, in seek of new ways to communicate.

Dekis – Uppsala 2000

Stockholm – 2000

Oz, Akayism, Bacteria – Berlin 2000

Stockholm – 2001

Paris

Paris

Stockholm

Dekis – Uppsala 2000

Stockholm

Stockholm 2000

Sticker by Jeks – Stockholm

Paris

André and other artists – Paris

Kropp – Stockholm 2000

Stockholm – 2000

A wall in Sao Paolo, Brazil – 2000

TAGS & THROW-UPS

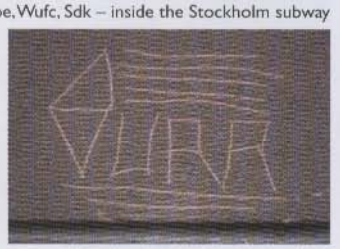
Zer – Stockholm 2001

Nick, Woe, Wufc, Sdk – inside the Stockholm subway

Tse – Stockholm 2001

Oven – Stockholm 2001

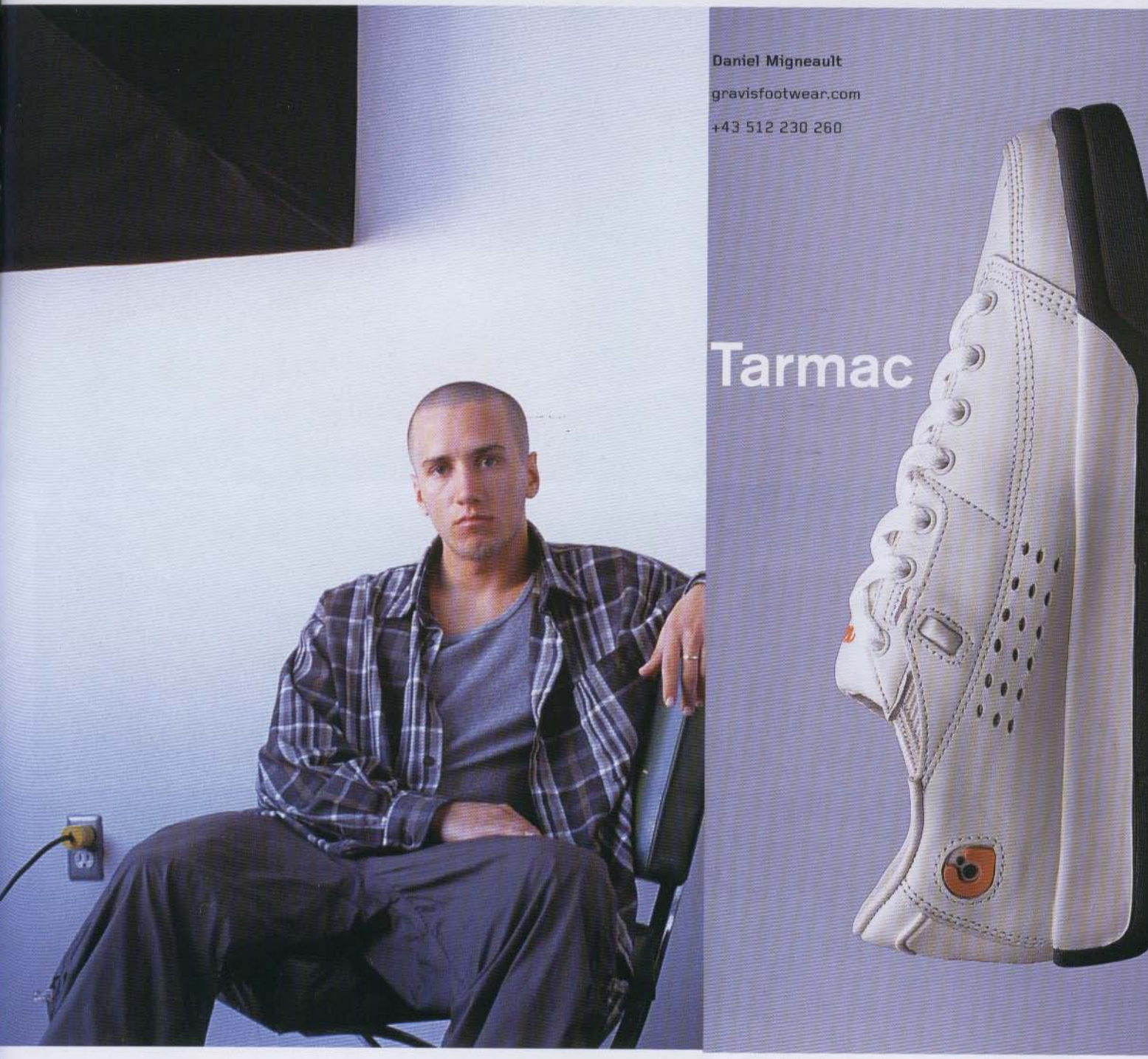
Cp, Ak – Stockholm 2001



Burr – scratchiti, Stockholm 2001

The – Bologna 2000

Ih – Stockholm 2001



gravis
FOOTWEAR

Pms, Pms, Unik and Sad – 2001

STOCKHOLM SUBWAY

Bitch...

...Rews and Rilo – 2000

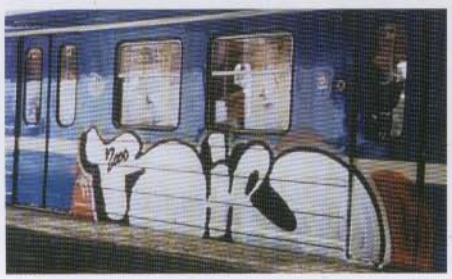
Saht, Phiy – 2001

Fy – 2000

Ode – 2001

Tres – 2000

Ofuk – 2000

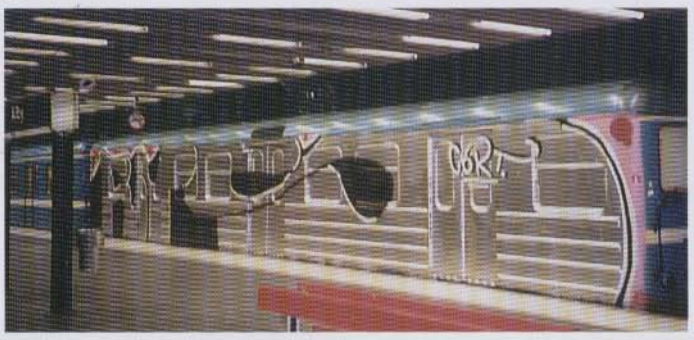


Rie – 2000

Unik – 2000

Ode, Hnr – 2000

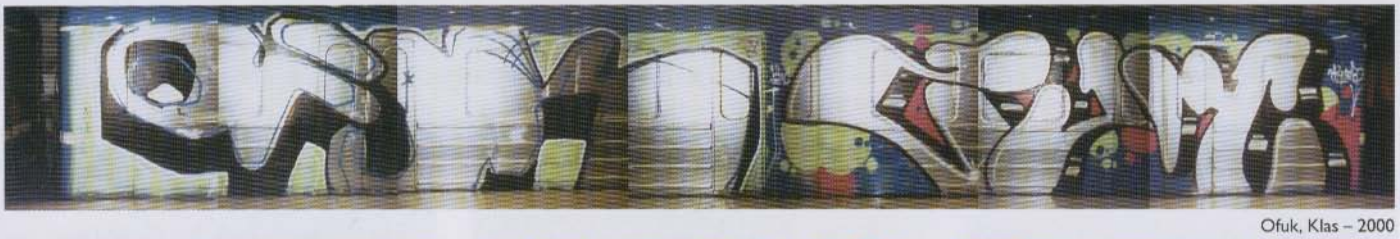
Klas – 2000



Rys – 2000

Wasteds – 2000

Misil – 2000



Ofuk, Klas – 2000

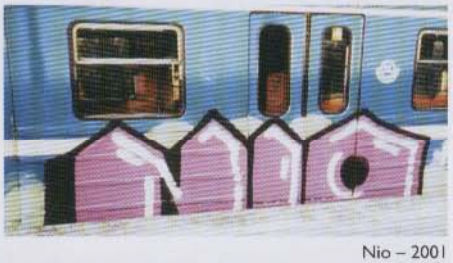
Gat – 2000

Tdt – 2000

Amin – 2000

Nio – 2001

Machine – 2001



Nio – 2001

Sdk over a commercial Gevalia car – 2000

Unic – 2000

Nick – 2000

STOCKHOLM COMMUTER TRAIN

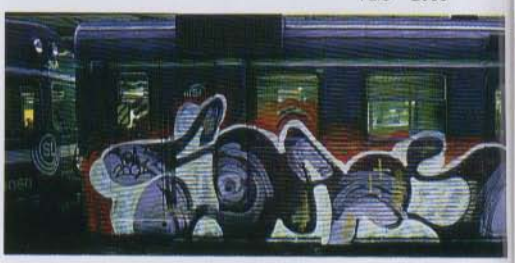
Fy – 2000

Xno – 2000

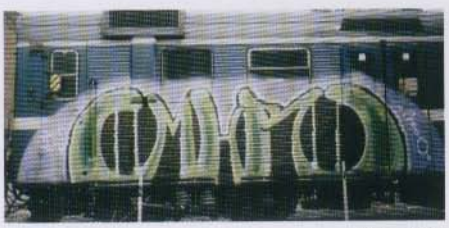
Obe, Shas, Krz – 2000

Falo – 2000

Phiy, Arom, Vabe – 2001



Fher, Tdt, Rews, Fher, Rews, Iodi – The typical lay-up in Stockholm, christmas day 2000



Mhr – 2000

Tres, Pop – 2000

Solo, Mu – 2000

Machine – 2001

Sad, Arla, Unik, Machine – 2001

Rudolf, Fy, Nase, Sumo, Two, Fy, Am – 2000

Stencils by Hotel and Robob – January 2001

Hotel and Robob – Leaving the subway

One of the very first rolled roof-tops by Hotel – 2000

If you have walked the streets of Stockholm during the last year and at some occasion have lifted your view towards the sky, there is a great chance of running into Hotel and Robob. But they also have their own secret places where they paint.

We have been fascinated by Hotel and Robob for many reasons. For one, they have left the subway for painting the streets and roofs of Stockholm instead. Furthermore, both has very significant styles. Hotel has a very organic style, while Robob seem to be more inspired by graphic form and the industrial urban landscape. During the last year, both have experimented with roll-painting and different stencils. But the style is unmistaken theirs.

H: I started to sketch when I went to 2nd grade. I remember when I said to Robob: "My brother knows bubblestyle; he knows the whole alphabet!"

As a kid, Hotel used to hang out with a writer called Letel. Together they explored the styles of swedish masters such as Ziggy and Dizzy.

H: I got my name, Hotel, from a sketch Letel did. I remember the first time that I wrote "Hotel", it was on my way home from Letel. I wrote with my finger in the dust on a buss.

R: The name Robob has developed through a process. I was sketching a lot of names like Ober, Bob, Rob and so on. It was many B's, O's and R's. In the end I was caught with Robob. I liked the name; the letters have similar shapes, the right typographical style.

They both say that the inspiration does not originate from graffiti, rather from other sources. Robob describes it as a process where he first observe something that looks good. This observation goes through some unaware mindworks and suddenly, while sketching, it will come out as a new idea.

During the last year we have seen several large pieces made by both of them, and they have been rather diffused shaped and made with ordinary paint.

R: It started last summer. I came home from New York, where Revs really impressed me with his pure roll letters on brick walls. Later we rolled roof pieces.

H: We did a lot of roof-tops together before that, then we realised that ordinary paint could be used. From that point we started to roll roof-pieces.

Working with these pieces is almost the same as doing a normal piece, explains Robob, but it is more relaxing to work with paint. The piece is shaped in their minds before they start to paint, and then developed as work progress.

They bring along a few basic colours, and then blend colours when they are at the wall. They are using a tray or they blend the colours on the roller. Hotel dream of doing the same with cans; bring with him a freezer and then blend the cans while he is paint-

Characters by Hotel, Robob – 2000

Robob, Roy – 2000

Hotel – 2000

ing.

These large project pieces that you do with paint seems to take very much time and preparations. Do you think it would be a good idea with more legal walls?

R: I think they are needed right now, since there are so few of us who really spend a lot of time on each individual piece.

H: But it has to be a lot of walls, if not, it is better to just leave it. Otherwise there will be a lot of bombing in the background.

R: It will be like in Fisksjöäng (see UP #16) last summer, the pieces lasted for like three hours. I think more legal walls would increase the quality.

It is unusual that writers in Stockholm work together on larger pieces like they do in for example Copenhagen or New York. It may have something to do with a shortage of legal walls, and many writers have probably cast jealous looks toward Copenhagen. The Danes have a long experience tying their pieces together with a common theme or background.

Hotel and Robob work together in a very interesting way. They say that their cooperation works really well, and they have found a good theme to work on. They try to split work as even as possible, so both will be enriched by it. Despite this, they may not always agree, which leads to compromises. But Robob think that even compromises makes you strive forward.

Why is it so important to work outdoor. Could you not just as well get a atelier?

R: It is fun that people see what we do. Except from the fact that we enjoy the graffiti enviroment, rather be outdoor than lock yourself up.

H: The place we are painting right now is really cool, you can work undisturbed.

The place which Hotel refers to are some large, hidden walls in Stockholm. Even though they are in a residential area they are literally invisible, at least during the summer, when they are hidden behind bushes.

One problem when you are painting in hidden places, is that no one see what you do. Are you eager to do exhibitions?

H: Definitely not! Every time I do a piece, it is an exhibition time next day. No messing around with formalities. I have thought about even call people up and invite them, but that never happens. Graffiti on a wall is

Hotel – 2000

Character by Bullit, Robob – early 2001

Hotel, Robob doing it the expressionistic way – 2000

A cooperation between Hotel (the character and the landscape) and Robob during the summer of 2000

mysterious. If I was a little kid and suddenly came to the place where we work I would be stunned!

R: It feels good to leave your tracks on the city. That is why it is great to find walls which will not be buffed.

H: That's why we paint roof-tops, it is a new experience and a new place every time. On top of that it is not buffed right away. A piece in the sky is supernatural. It is the same as painting a train, it is rolling, and therefore alive.

Hotel has tagged a lot in Stockholm during the last years, while Robobs tags just are starting to appear. Tags are very controversial. They are appreciated by very few who are not writers themselves. Despite that there is the same work behind a tag, as there is behind a piece - a writer can fill a whole notepad with "practice" tags in one day - but tags has not received the same acceptance in the society compared to pieces.

R: There is a difference between tagging and bombing. I really want to spot out the places before I put my tag there. A beautiful tag can give you a fantastic feeling. I want to give just as much of myself in a tag as in a piece. But even when people just are bombing it is fun to see what happens. You get the impression that the city is alive. It is like posters, tags are well-prepared creations which can be done fast. Most of the work is already done at home.

JJ & TBL

Hotel – 2000

Hotel – 2000

Hotel and Robob – 2000

Hotel – 2000

Robob – 2000

Robob – Street piece, early 2000

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Virgin

Cheat – 2000

STOCKHOLM WALLS

Losk – 2000

Karma – 2000

Ixodes – 2000

Lotus – 2000

Kurir – 2000

Siks – 2000

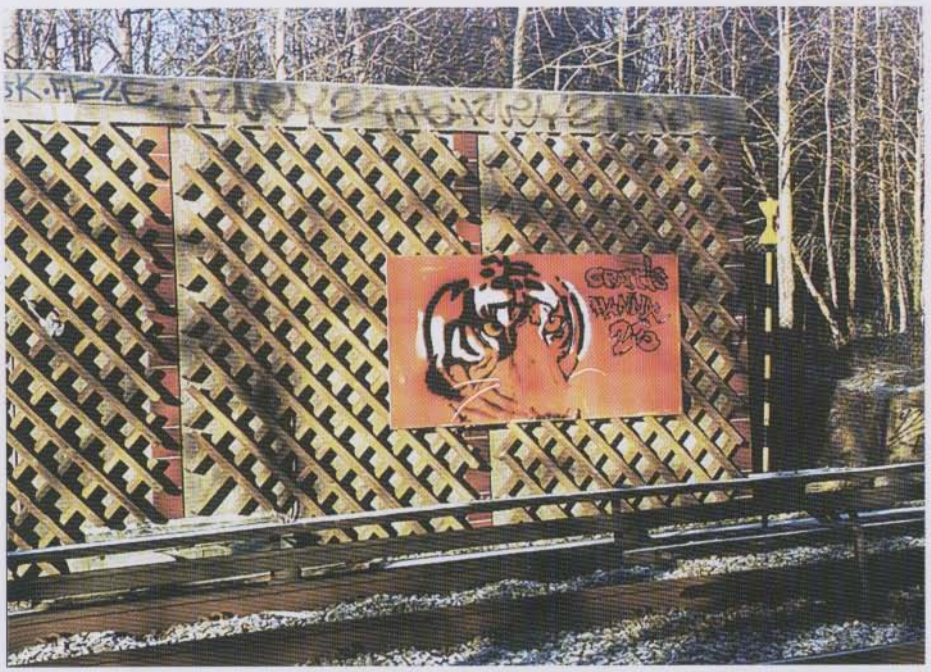
Nig – 2000

Chek – 2000

Show – 2001

Atom – 2000

Riff – 2000



Piece mounted on the grilles. The same grilles which were set up to prevent the walls from getting painted.

Gorilla – 2000

Sek – 2000

Seksie "Style is King" – 2000

Unik – 2000

Oooxåå – 2000

Zeray – 2000

Show – 2000

Levy, characters by Irie, Tse – 2000

Nwh – 2001

Leik, Polar – 2000

Lead – 2000

Kurir, Mysu, Rae photographed in January 2001

The Stuvsta Hall of Fame, part two - the 1990's

This is the sequel to the first article about the Hall of Fame in Stuvsta. In the first part, which was published in UP 16, Mania and Bonus told us about how the Hall of Fame was made and how it was there during the 1980's. In this sequel we have interviewed Irie who began to write graffiti in 1992. Much of his spare time was spent in Stuvsta.

Why did you start to paint?

It was my brother who wrote graffiti. He wrote Direct. He hung out with Seven and Boogie. Later, everyone in high school started to do pieces. I went to the same school as Dope and Noer. When we became friends they took me to Hall of Fame. They had already spent a lot of time there. This was around 1992.

It was not that strange when we started to go to Hall of Fame, more or less everyone who lives in Stuvsta has been there. Every little kid has been down on tracks sometime. We always went there after school. Sometimes I drove my moped there, and locked it to the fence where it was cut open. It's still like that: When we are doing pieces along the tracks, people suddenly come of out nowhere. Sometimes really drunk on their way home from some bar, taking a shorcut.

What inspired you the most in HOF?

A Yez piece, which Cazter did, Track's pieces, a Face piece by Bonus I remember. Other writers who were painting there at that time were Noah, Hook and Nype. Anse also had some pieces there. There were always some writers working when you arrived. Some did not even care to hide when the trains were passing. People had picknick. I think it was more relaxed back in the early 90's than today. Ordinary people did not seem to care either. Joggers who lived in Stuvsta used to cross the tracks there. They used to stop, and check the pieces we made.

Once I heard of some trouble back in '95. Some 10 people had got caught. Two trains came and stopped on each side of the Fame-track and suddenly there were policemen everywhere. The only one who escaped was a guy who wrote Alzo.

In the late 1980's it was mostly the best writers who did pieces in Hall of Fame; was there any prestige to paint there later on?

Not at all! There were a lot of old stuff which were allowed to stay and lot of good new pieces as well, Inane and Rush, Estik and the Södertälje posse and others. We used it as rehearsal place, and went over our pieces all the time. This was the place where we started to paint. It was not until 1997 that all walls were pieced.

Nox pieced a lot, as did Tune, Zame and Zhed. Vien was also there, he and his friend rolled some "Slayer" pieces. The older writers like Bonus and Erse came there. They sketched a lot, but they never finished anything. I think they got fed up. I met Bonus a few times there, and he did not seem happy by seeing so many writers there. "Don't tell them that there is anything new here!" he used to say when he left.

Nowadays there are nobody working there at all, so the colours are peeling of the

Caster – 1993

Track – 1990

Yez by Cazter – 1990

Virus – 1993

Erse – 1989

walls really fast. I have been there and checked out the place for some time, but it is completely dead.

Why do you think that there was more surveillance in the Hall Of Fame?

They probably got fed up with kids running around on the tracks. Also the fact that the Fame has a connection to the Älvsjö yard. We got into the yard through a tunnel, always during day-time on Sundays.

TBL

Inventor by News 1990

Irie's first piece in Hall of Fame – 1992

Mashe – 1993

Aier – 1988

Stuvsta Hall of Fame January 2001

Rash photographed in January 2001

Graye - 2000

Alic, Ehso photographed early 1999

A Gothenburg tram car in January 2001

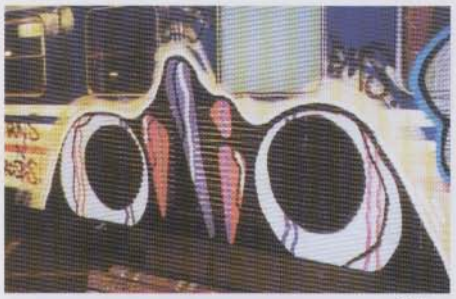
Sgk, Roolioo and Rail on tram –

GOTHENBURG

This letter came with some of these photos:

Despite the fact that trams in city of Gothenburg has been tagged since mid-80's, that's nothing compared to today's tagging. During summer Y2000 a new explosion-like wave of tagging spread on the 200 wagons serving the nine lines in Gothenburg. Pieces and throw-ups can roll for months, and with heavy colouring, the bombing has reached dimensions where Göteborgs Spårvägar (transit authority in Gothenburg) has given up the fight and stopped removing tags. Instead they are awaiting surveillance cameras, which are expected to be installed in the trams during spring Y2001.

Oops-schlookarne



Oilio...

Show...

Rail...

Zeray...

Ems Dc – 2000

...Roots – 2000

Rilo – 2000

Gems, Okey, Spoo – Commuter train, 2000

Vns – 2000

Vnskc – 2000

Troy, Ryan – 2000

Saek, Bingo – 2000

Oooxåå, Saek, Ems, Kc – 2000

Bingo – 2000

Alias – 2000

Unga, arga ponkar by Punk – 2000

Gone, Sne, Akoe – 2000

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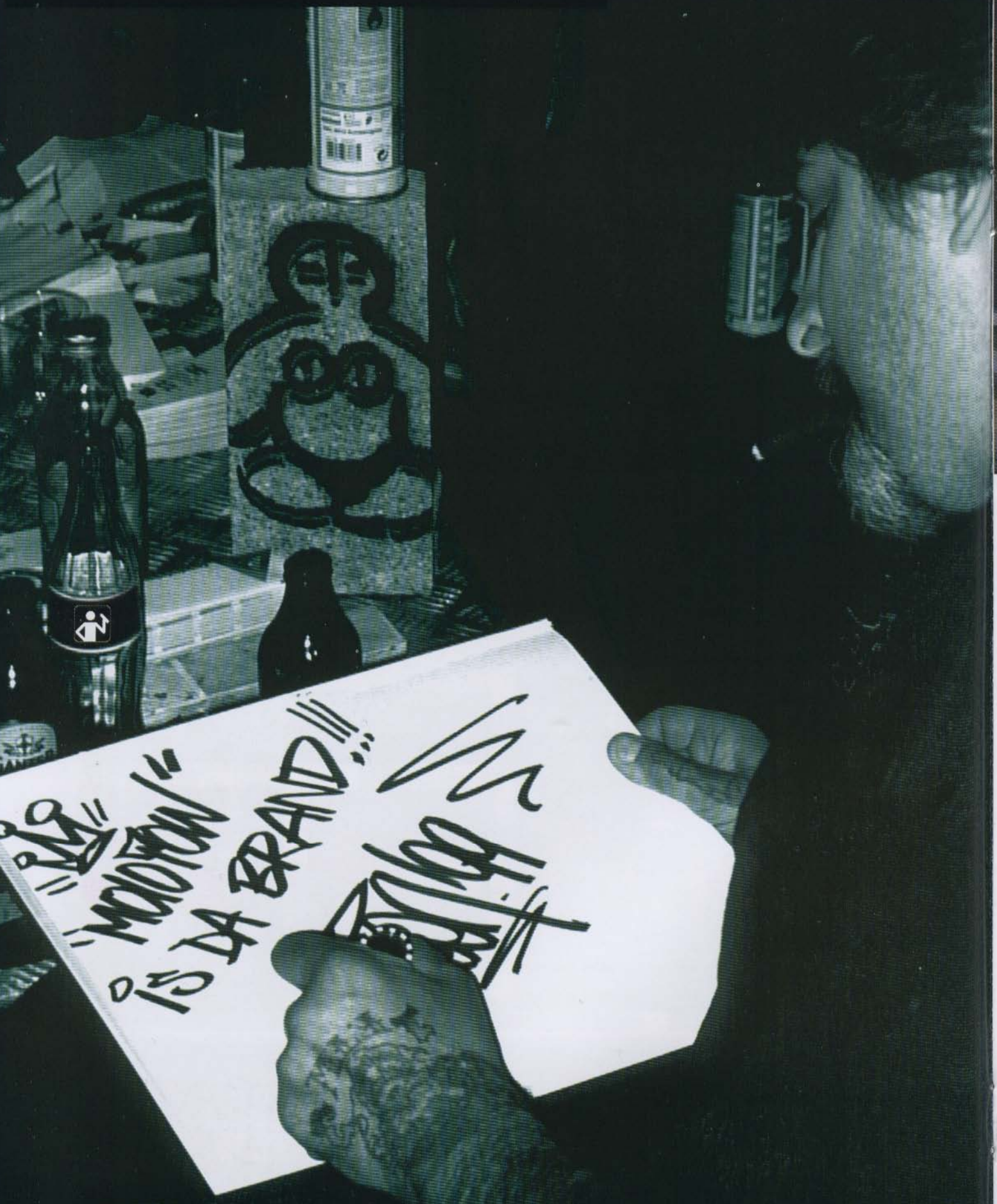

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Night "SEEN" Blue

Mimps on the city hall of Uppsala – 2000

UPPSALA

Bang – 2000

Maes – 2000

Kury – 2000

Dekis, Rick – 2000

Fuksh, Risla – 2000

Kire, Cake, lians....

...Cell, Siced, Twcz – 2000

Miers, Tw, Burr, Rilo, Siks – 2000, on the local train system "Pågatåget" that runs all over the south-west of Scania

SCANIA

Scania (Skåne in Swedish) is situated in the South of Sweden. Here the cities are close to each other: Malmoe, Helsingborg, Kristianstad, Trelleborg, Landskrona etc. Less than an hour away with train lies Copenhagen. This has created an eldorado for train writers, as there are many yards across the country-side. You will also find nice legal walls where you can enjoy the mild climate of Scania.

Dino in a tunnel lay-up doing it to the commuter train – 2000

Borr – 2000

Lier, Rail, Heor – 2000

Koen, Hools, "Scania deluxe" – 2000

Jiw, Liarr – 2000

Jim, Ren – Helsingborg 2000

Ameone, Wares – 2000

Alma – 2000

Sw – 2000

Caker – 2000

Own, Pocr, Husk – 2000

Liarr, Unik, Heoor, Hoool, Dino, Sw – 2001

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Punkass – on a freight train in Umeå the winter 1999

UMEÅ

Ape's view on cops – 2000

Ruskig, Ape – 2000

Pinr – 2000

Ape, Pir – 2000

Trend – 2000

Plast, Filer, Mask, Thick – 2000

Wick, Ape, Plaster, Skar – 2000

In the subway tunnels.

Reclaiming the walls

Slogans has always been written on walls and the message is usually more important than the aesthetic form. Tags and pieces are on the contrary about the shape and style of letters and is at the same time publicity for the writer. These two types of graffiti has very little in common and it is different people who make them – or?

In Stockholm pieces like Revolution and Transform Tellus has started to show and in the background of pieces you can read "Stop racism", "Support the Palestinian uproar" and "save the world".

It is a handful of writers with relations to the anarchist movement who are responsible for the messages. They are painting both political messages and tags.

– I want to reach ordinary people, that is why I have painted a lot in subway stations, Pixy explains, who together with writers like Poffe, Tiger, Sapfo and Reclaim have united the political and aesthetic graffiti.

Is graffiti an efficient language if you want to reach out with a political message, are people not so fed up with graffiti and have decided that it is ugly.

– People look different on the pieces if they have a political message, Tiger think.

– It is shame if you stay within the frames of graffiti's, otherwise perhaps the society could easier identify them selves easier with what you are doing. It is a shame that no one except from graffiti writers are painting our city, Pixy says.

Is it important to you what other writers think of what you are doing?

– It is cool if writers like what we are doing, Tiger says.

Do you think more writers should paint political pieces?

–I would not say that writers should paint political. I do it because I want to express things, other may want to express other messages. I think it is political to write your name, says Pixy.

– Graffiti is a way to question the right of property and at the same time say – we do not want to be profitable and passive. To develop the society you must question its rules. But it´s not only about politics, we also paint because it´s fun, Tiger says.

– It is a shame that people are competing within graffiti instead of seeing what could be done together, Pixy says.

Is the competition reasons for graffiti?

– Yes, it is ok to compete with style, but it is a shame if people do not understand what a resisting force they are, says Pixy.

They are opposing the politicians demand for a harder line and no–tolerance which they claim will hit exposed groups like immigrants and homeless and even writers. They work for a society where every one have equal opportunities and think that the capitalistic ideology is a hinder for this.

– No one should make money from exploiting others, says Pixy.

– Many people are not well, but those in charge have no economic interest in ensuring that all are well, says Tiger.

They arrange and participate in different

Tiger and Reclaim at Fridhemsplan subway station - "All the peoples walls to the people, Diego Rivera".

Tiger - "What a woman dreams about, 6 hours work day"

Festival for everyone 18/8 by Tiger and Pixy

demonstrations and actions against capitalism, no–tolerance, nazism, porno, sexual discrimination etc. The network Reclaim the City is probably most famous through their parties where hundreds of people have blocked streets in inner city and partied. They say that they want a more democratic society, but will not ask permission when they arrange demonstrations.

– We take our democratic rights, says Pixy.

– No one has asked me if I want billboards in the subway, Reclaim points out.

To apply for permission for a demonstration would be to accept the rules of the power game.

– We think the system is wrong, therefore we do not want to ask them for permissions, Sapfo.

The 18th of August they are co–arrangers of the festival "From Alby to Djursholm". They will depart from the suburbs where mostly workers and immigrants live and go to the rich suburb Djursholm to demonstrate against class segregation.

During spring and summer there will be arranged smaller events in Stockholms suburbs, as an intro before 18th of August. To spread the message they use graffiti. They bomb and write the date in the piece.

– Graffiti is a platform in the propaganda, we develop a way to reach out, says Poffe.

– We use all free communication methods available, we set the terms, graffiti is partly about to take what is there and available, Pixy adds.

Säpos (The Police Security Service) recon the anarchist movements to be one of the

Siempre rebellion by Pixy and Tiger

Adonis by Pixy at Subway stn Västra Skogen where a man named Adonis was hurt bad during a confrontation with guards.

Revolution by Pixy, characters by Tiger, Rinkeby subway station.

Reclaim, Warp

P-huset Anna, Malmoe

Tiger

greatest threats against public order.

– Säpos functional description is a joke, it seems as if we are justifying their existence. Now that the Russians no longer is a threat, it is the Antifascistic Action and vegans who are the the threat. Without us they would have to close down, says Poffe.

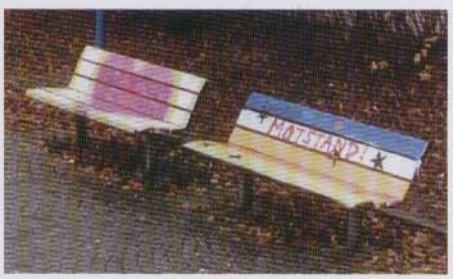
Malcolm Jacobson

Some anarchist graffiti crews in Stockholm:
FOB – Forces of victory
AW – Anarco writers
KGC – The Kool Girls Crew.
PWC - Punks with cans
Warp – Writers Against racial Prejudice

You can find more anarchistic graffiti on www.go.to/betongen.brinner

You can find more information about the anarchist movement in Sweden on:
www.motkraft.net
www.yelah.net

Sapfo



Resistence - Married couple by Tiger

Stop the excecusion of Mumia Abu Jamal

Punk, character by Tiger

Reclaim - "Solidarity with the prisoners in Prague, Crush capitalism"

Pms crew – "We eat Falck for breakfast!" – 2000

SUBWAY STATIONS

The last two months of year 2000 was relatively mild. Despite that, people have found their way into the dark tunnels which stretch under the city, to create their own expressions on the walls of the subway stations. Two crews have done a great part of the artwork: MDE and PMS.

7up – 2000

Ida – 2000

Unik – 2000

Aod, Nfc – 2000

Rex – 2001

Losk, Pms, Mde's – 2001

Pms – 2000

Klas – 2000, on the blue line, which is the newest one, built in the mid-70's.
Most of the stations are designed as caves

Star, Irok – The exception to the rule: a commuter train station 2000

Poe – 2000

Losk, Keks – 2001

Spione, Rilo, Fupla, characters by Leroy – 2000

Siks, Myers, Rilo – 2000

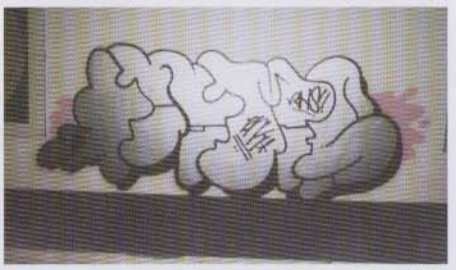
Bite – 2000

Low – 2000

Dlk –2000

Moe – 2000

Kife – 2000



Pnk – 2000

Mde – 2000

Character by Pnk – 2000

Fher, Rews, Line, ?, Dad, Edit – 2000

Rilo – 2000

TRAINS – SWEDEN

Reil...

Sgk...

Blesd...

Show...

...Vsn – 2000

Above picture was received with following text:

"Västmanalands lokaltrafik (Local transit authorities of Vestmanaland) has got new shuttle trains, Swedens coolest according to me. The first panels (- and so far the only one) were made during the last weeks of Y2000. We were three writers who had the pleasure of putting make-up on the monsters, but unfortunately, the photos were not that good (- or passable at all.....) You can see NÄU, made by Dr Död (Dr Death), posing in his VL-jacket. If you look careful, you can just see the I' on the IMS, but that is as good as it got."

Wena- 2000

Malo – 2000

Miickk – 2000

Whel – 2000

Ted, Oden, Vels – 2000

Bykzr – 2000

Twyce – 2000

Woks – 2000

Whok – 2000

Ske – 2000

Nuek – 2000

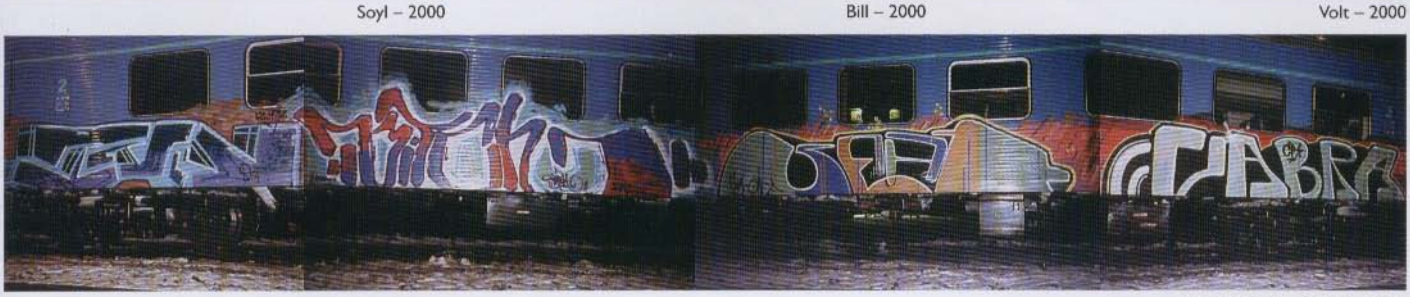
Pyer...

...Real, Saht – 2000

Soyl – 2000

Bill – 2000

Volt – 2000



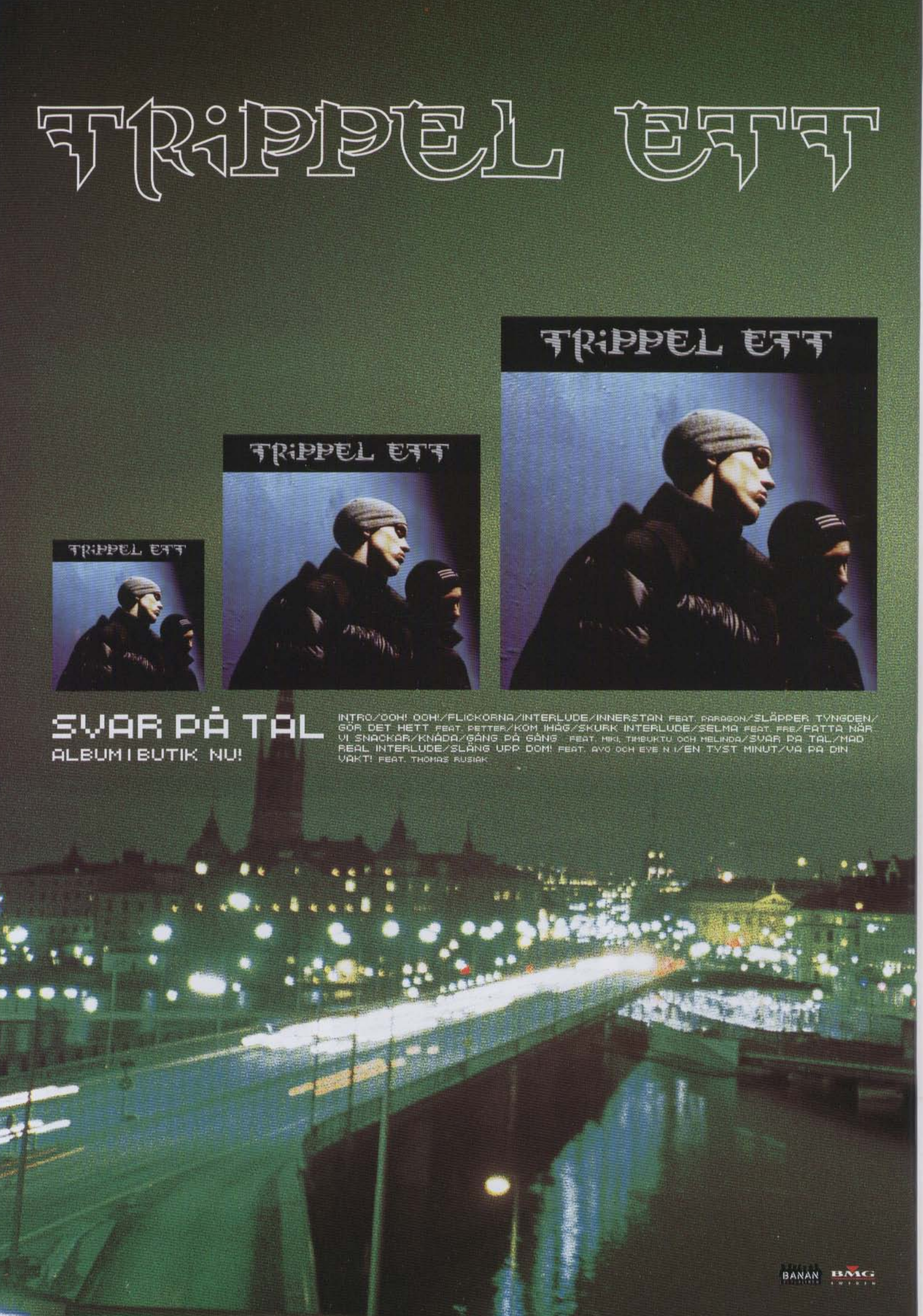
Phiy, Bitch, Saht, Vabra – 2000

TRIPPEL ETT

SVAR PÅ TAL

ALBUM I BUTIK NU!

INTRO/OOH! OOH!/FLICKORNA/INTERLUDE/INNERSTAN FEAT. PARAGON/SLÄPPER TYNGDEN/GÖR DET HETT FEAT. PETTER/KOM IHÅG/SKURK INTERLUDE/SELMA FEAT. FRE/FATTA NÄR VI SNACKAR/KNÅDA/GÅNG PÅ GÅNG FEAT. MIKI, TIMBUKTU OCH MELINDA/SVAR PÅ TAL/MAD REAL INTERLUDE/SLÄNG UPP DOM! FEAT. AYO OCH EYE N I/EN TYST MINUT/VÅ PÅ DIN VAKT! FEAT. THOMAS RUSIAK



BANAN BMG SWEDEN

Obe, Kaos, Ikaros – 2000

Ians, Kire – 1999

Pasha, Bams – 2000

SWEDISH WALLS

Daf – 2000

Surfe – 2000

Anor – 2000

Cein, Easy, Noga – 2000

Hit it – 2000

Aso – 2000

Haws – 2000

Bamse – 2000

Zew – 2000

MX

At the beach - Retro, Orne

Raols, Retro

Orne

Bordeaux

In UP 15 we published a page with Orne's pieces from Bordeaux. Shortly thereafter we saw examples of Swedish writers getting influenced by his style.

But Bordeaux of course has more writers than Orne. We asked Taylor from MX-crew to tell us what´s going on down there, here´s what he said:

"Bordeaux is one of the biggest cities in France. In the southwest, we have a very nice life quality between the Atlantic ocean, forests and Pyrénées mountains.

There are many writers here and the first ones started in the end of the eighties.

I started to do pieces in the beginning of 1991.

I try to go everywhere to combine good styles and quantity. According to me, Graffiti is a good mean to discover other persons, places, towns and countries.

I find my inspiration everywhere: I observe people, trees, ocean, different arts, colours, the different moves and even the rythms of the music, then I improvise.

The name of our crew MX come from the famous french writer and culture minister André Malraux (1901-1976). The cultural neighbourhood of Bordeaux is also called Malraux. It also means we always have an hardcore attitude, in Graffiti or not: "Manganes Xtrems".

Each one in the crew develops a personal style and we always try to be more and more competitive and creative. The MX icludes writers as: Retro, Orne, Rue, Foe, Riot, Supe and many more. Because of the many members MX is seen everywhere in Bordeaux. It´s more a mark, a code and a symbol than a real crew – some members don´t even know each other."

Chuck

Taylor

Orne, Retro, Fuel, Crab

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REGGAE

KING TUBBY * DELROY WILSON * HORACE ANDY BEENIE MAN * EARLY B * ALTON ELLIS * JAH MASON LADY SAW * NINJAMAN * DERRICK MORGAN * I-ROY AGGROVATORS * LINVAL THOMPSON * YELLOWMAN DENNIS BROWN * GREGORY ISAACS * KEN BOOTHE PROFESSOR NUTS * U-BROWN * JOHNNY CLARKE TRISTON PALMA * PINCHERS * NATURAL WAY * PAN HEAD * LEAFNUTS * DADDY BOASTIN * CHRISINTI ANTHONY JOHNSON * SUGAR MINOTT * DILLINGER

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Beat, Asko and 2dei. There are plenty of nice roof-tops in Prague, like this near the Florenc metro station.

PRAGUE – NEW IMPRESSIVE STYLES IN EASTERN EUROPE

Prague is the capitol of Czech Republic. The city has 1.2 million inhabitants and is located on the banks of river Vltava (The Moldau). Prague is a European city, which has successfully survived the downfall of east block communism, where tourism has proved one of its major contributors to welfare. Prague is absolutely worth visiting, even for the poor graffiti supporter, the city allows a cheap stay and has an impressing graffiti scene.

City of Prague

Many Prague walls are covered with tags, throw-ups and street pieces. In general, all are black, white and silver, thoroughly made, often with skinny cap.

Authorities in Czech Republic are not spending any considerable resources on graffiti removal. Consequently, graffiti stays on the walls for a long time. This even considering that the city was more bombed some years ago. Many of Prague's inhabitants are fed up with graffiti, which can be seen everywhere, but the police are not prioritizing graffiti either and there are no squads or task forces dedicated to graffiti. The writers therefore continue more or less undisturbed. A new law proposition is now discussed, where graffiti on "historical buildings" is punishable up to eight years.

The writer Cakes, explains that he is participating in discussions with authorities, to find a way to include the graffiti scene in the society; he mainly paints large walls.

History

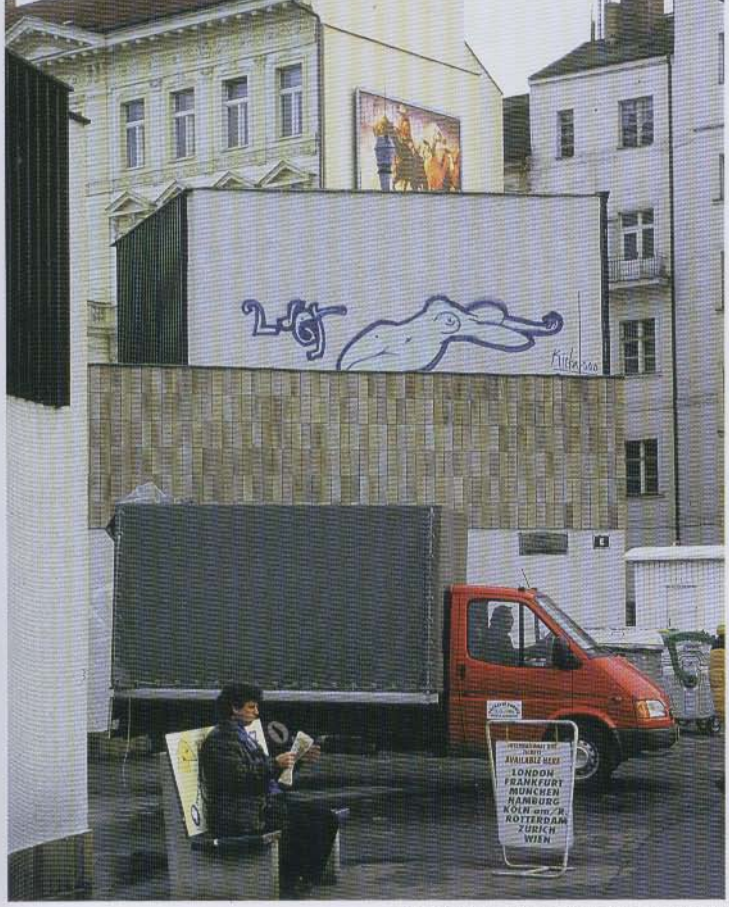
Graffiti started to surface in Prague in 1989 when communist regime fell in the formerly Republic of Czechoslovakia. Prague was visited by writers from Germany, and was highly inspired by the graffiti scene from Berlin, but also from Dortmund, which is further away.

In the early 90's, there were no books, magazines or movies available in Prague showing American graffiti, nevertheless you see the inspiration from New York, filtered through Berlin, which style is close to New York graffiti. This has probably contributed to the groundbreaking new style of Prague.

Zero

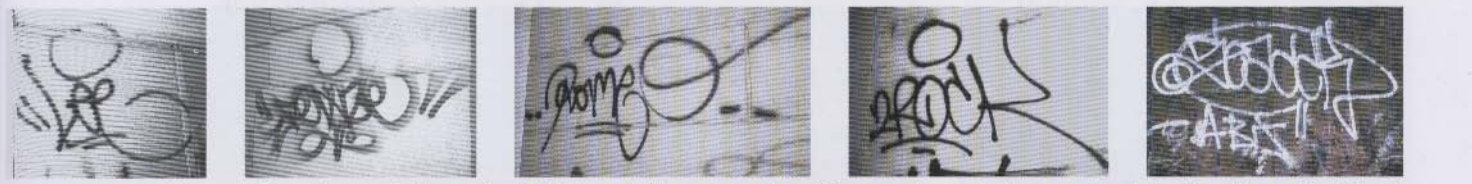
Kolor, Bnr – 2000

Abx – 2000



2dey kicksasso! Near Florenc metro station

This is the Haje-projects in the South of the city.



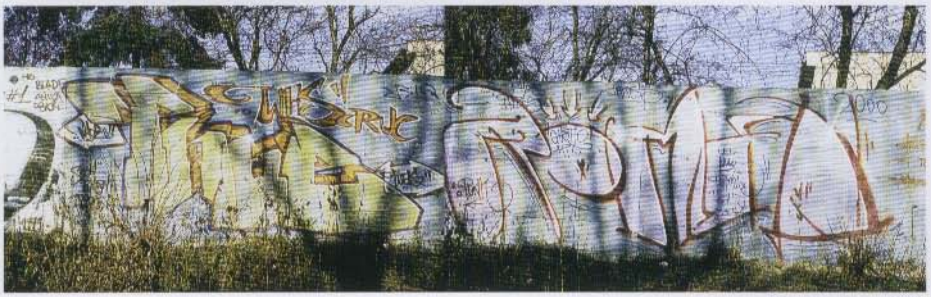
The tags in Prague have a well-elaborated and distinctive style. There are many beautiful names to be seen in the streets. From L: Lee, Peaze, Romeo, 2Rock, Seacck

Byor, Abx near Vltavska metro station

Phoe

Prague street styles: fast but well-performed, Pismo – 2000

Raga, at the river Vltava



Phoe, Romeo – 2000

1st row: Rats, Kats, Look, Kats, Ruph, Katss. 2nd row: Joost, Ash, Joost, Puze

The train tracks at Palmovka

Palmovka

Palmovka is Pragues biggest Hall of Fame. Just a few hundred meters from the subway station Palmovka, a railway bridge is crossing the street of Na Zertvacho, some 20 meters up in the air. When you have climbed a steap hill and stand on the top of the bridge, you see hundreds of meters painted wall on both sides of the bridge. Most pieces hold a very high standard and has been done during the last year. Trains run seldom on the two tracks between the walls. The writer Wrach explains that here you can paint during daytime despite being illegal, the train conductors simply don't care. But during last summer the writer Rbk was hit by a train and tragically died. In respect of him, some writers don´t paint here any more.

Bles – 2000

Two writers from Budapest in Palmovka – 2000

Pois, Most – 2000

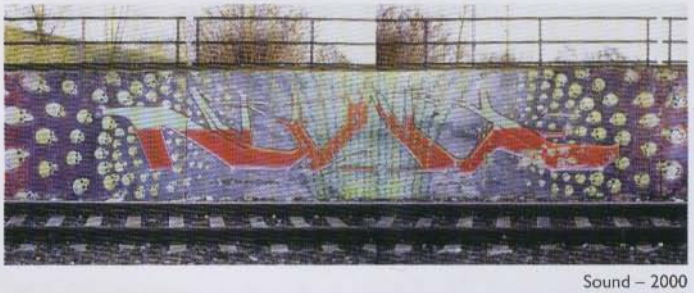
Nasko, unknown – 200

Coma, Beat and an unknown writer – 2000

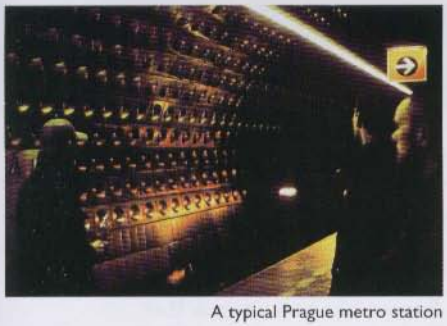
Bart – 2000

unknown, Pesko, Gliom – 2000

Rege, Wronk



Sound – 2000



A typical Prague metro station

Subways and trains

In 1990 the RCB-crew from Berlin made the first window-down in the subway. During the early 90's there were no rolling pieces, but there was still some writing going on. 1995-1997 there was a shortage of subway railcars and all the pieces were running. On the B-line, every railcar was painted. This attracted writers from other countries. Today it´s rare to see a piece in traffic, but a piece can run for weeks or even months. Tags and throw-ups are more frequent.

Zcf – Prague subway 2000

Scifi

Balet – Prague subway 2000

Phoe

Phoe, Rek

Blink – Chzech long distance train

The Vltavska Hall of Fame is very close to the river Vltava (Moldau),. Here the photographer almost stand in the river to get the photos.

At Vltava subway station.

View over Vltavska Hall of Fame

Key, Romeo, Cash – 2000

Ach, Kava – 2000

Vltavska

At the subway station of Vltavska there are many people and much graffiti. This is a key point between trams and subway. On the walls surrounding the station, there are many rapidly drawn pieces and tags, and a few more thoroughly worked pieces. A few hundred meters away, along the river Vltva, are the Hall of Fame, Vltavska.

Samet hip-hop shop & Bar

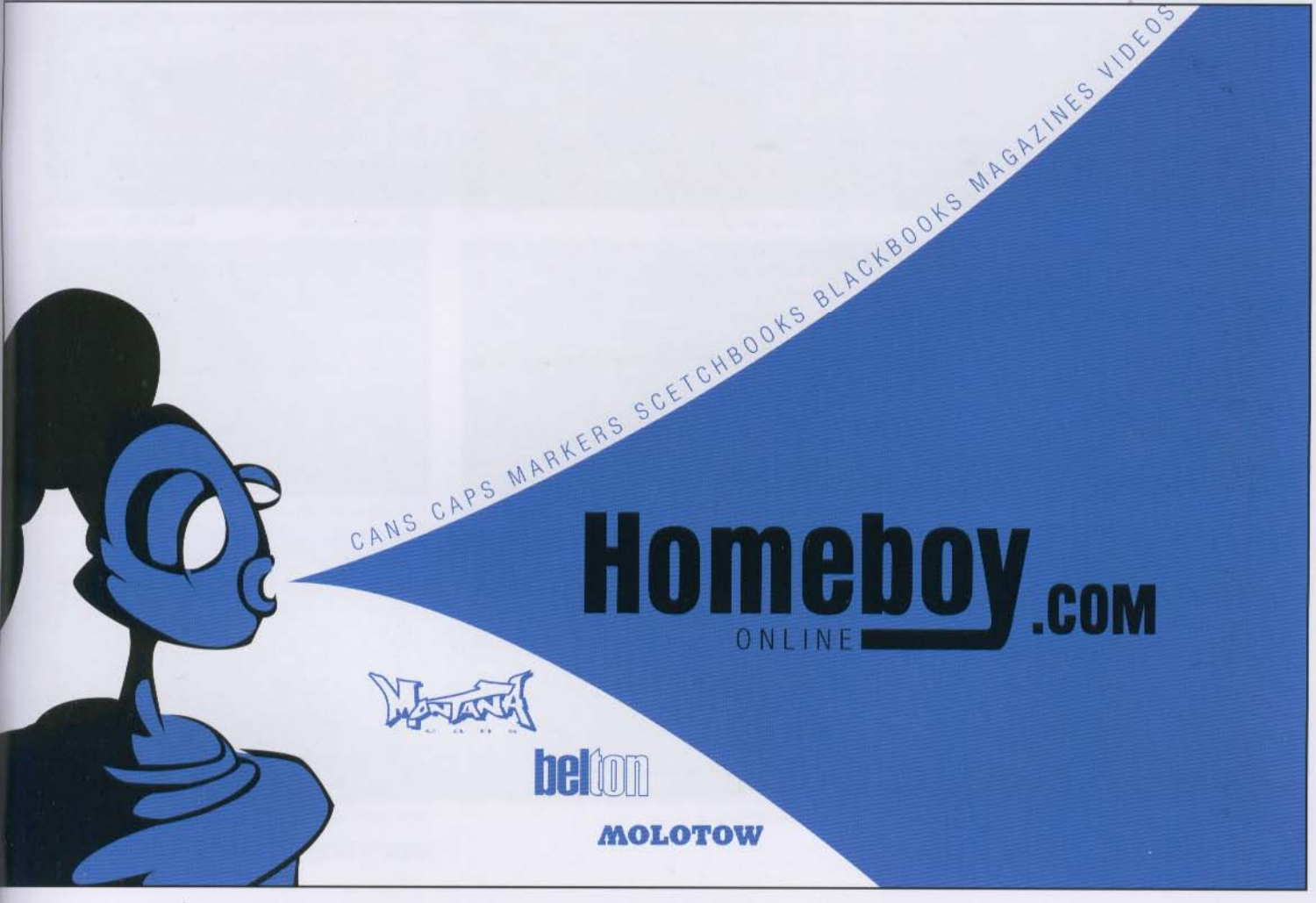
In the beginning of the 90's there were only poor Czech cans available, but now hip-hop shop Samet has opened. They sell cans, magazines, movies clothes etc.

Inside the shop there is a small bar, where writers gather to drink beer, smoke and play soccer games.

The store is located in the street of Cimburka in the old proletarian area where it is easy to find cheap restaurants, serving a great goulash and knödel.

Text & photo: Malcolm, Tobias & Torkel

Near Vltavska metro station, note the architecture, typical for eastern Europe.



Fose – Barcelona 2000

Vimr – Copenhagen commuter train 2000

Rage – Athen metro 2000

Sew – Paris 2000

INTERNATIONAL TRAINS

Wena, Leon – Copenhagen commuter train 2000

Image – Milan 2000

Bsa, Par, Pk – Italy 2000

Ultra 301 – Napoli 2000

The – Bologna 2000

Sad – Copenhagen commuter train 2000

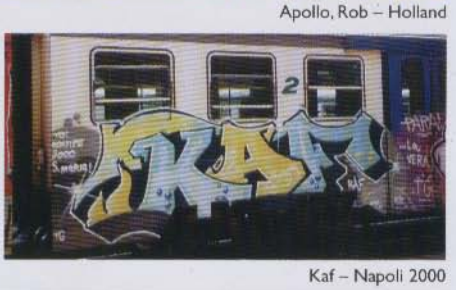
Alma, Leon, Ted – Copenhagen commuter train 2000

Whos, Pbte – 2000

Apollo, Rob – Holland

Angel – Spain 2000

Thedh – Roma Subway 2000



Kaf – Napoli 2000

Krz - Madrid metro 2000

Tala – Paris metro 2000

Dnc – 2000

War, Oden, Alma, Car, Bk – Copenhagen commuter train 2000

Oliif – Warszawa 2000

Noise – Barcelona 2000

Fagor – Barcelona 2000

T***c – Paris 2000

Sin – Switzerland 2000

Aods – Copenhagen 2000

Buny – Lisboa 2000

Rety – Poland 2000

Otp in action in the Barcelona metro – 2000

Image – Budapest 20000

Angel – Spain 2000

Astro – Paris 2000

La Mano – Barcelona 2000

Cuba, Obe – Copenhagen 2000

Rage – Athen metro 2000